LB
1573
.C2

METHODS OF INSTRUCTION

HOW TO TEACH

READING, PRONUNCIATION,

AND

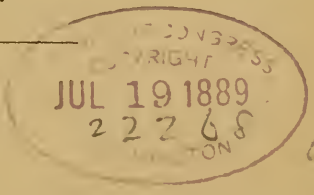
SPELLING.

BY

WILLIAM A. CAMPBELL,

PRINCIPAL PUBLIC SCHOOL NO. 44, BROOKLYN, N. Y.

"Man cannot propose a higher and holier object for his study, than education, and all that appertains to education."



NEW YORK:

THOMAS KELLY,

PUBLISHER.

LB 1573
.C2

Copyright, 1889, by T. Kelly.

PREFACE.

This little book does not claim to present a complete Manual of Instruction in Reading. It purposely avoids the discussion of many questions that arise in the Science of Elocution. The chief business of the teachers in Grammar and Primary Schools should be to develop easy, natural, and intelligent expression. The time must be spent almost exclusively with the *art* of reading; we must deal with the *how* to read, and not the *why;* we must not depend upon *rules,* but upon *exercises.* Therefore, this book presents only model exercises which, in kind, may be multiplied at the discretion of the teacher. It also contains many hints and suggestions bearing upon the teaching of reading, pronunciation, and spelling.

A teacher who has to depend largely upon his own resources and methods, occasionally feels the need of a sympathizing and a helping friend. Books of reference and books on teaching are the true friends of earnest teachers. They help the teacher by warning him of dangerous methods and by giving the successful experiences of others.

It is hoped that the remarks upon methods, the model exercises, the danger signals, and the suggestions may be found practical and useful.

From the hour of the invention of printing, books, and not kings, were to rule in the world. Weapons forged in the mind, keen-edged, and brighter than a sunbeam, were to supplant the sword and the battle-ax. Books! light-houses built on the sea of Time! Books! by whose sorcery the whole pageantry of the world's history moves in solemn procession before our eyes. From their pages great souls look down in all their grandeur, undimmed by the faults and follies of earthly existence, consecrated by time.

Edwin P. Whipple.

In the course of our reading we should lay up in our minds a store of goodly thoughts in well-wrought words, which shall be a living treasure of knowledge always with us, and from which, at various times, and amidst all the shifting of circumstances, we might be sure of drawing some comfort, guidance, and sympathy.

Arthur Helps.

Thinking, not growth, makes manhood. Accustom yourself, therefore, to thinking. Set yourself to understand whatever you see or read. To join thinking with reading is one of the first maxims, and one of the easiest operations.

Isaac Taylor.

METHODS OF INSTRUCTION.

IMPORTANCE OF METHODS.

TEACHING must be regarded as a Science and an Art. Hence, it may be studied like other sciences and arts; certain facts, principles, inferences, and rules may be presented for comparison and application.

The time has long since gone by when teachers could presume to enter upon their work without special preparation. The teacher of to-day owes it to herself and to her pupils to know "how to teach."

The obligation upon her demands that she acquaint herself with the MODERN METHODS of TEACHING.

It may be argued in defense of the old methods that father and grandfather were taught to read, to spell, to cipher, and to write correctly by them; and since they were successful and honorable men, the sons and grandsons can not be misguided by the same methods.

With equal force it might be answered that, since father and grandfather made long journeys on horseback or in stage-coach successfully, therefore the boys of to-day should not save time by traveling on our modern express trains.

A young business man of to-day who would not avail himself of the modern appliances of communication and travel, the telephone, the telegraph, the railroad, and the express, merits failure, and the indignity of being called an insane crank.

In a similar position is the teacher who rejects the modern methods of teaching and clings to the old. Equally culpable is the teacher who neglects to inform herself of the new ways of teaching the various branches.

Within the last two decades, great changes have been wrought in the development of science, in the extension of art, in architecture, and in the making of books, which record these advances and discoveries.

So, if a man desired to buy a book on medicine or architecture for present use, he would order the latest edition.

School-book literature within the last decade has undergone wonderful changes in both educational methods and mechanical style.

The principals and teachers, no less than the doctors, should claim the latest and best books.

The school-room should be furnished with the best books and appliances the market affords.

There is no time to be lost by clinging affectionately to the old.

This little volume has been prepared to aid all who desire to become acquainted with the prevailing methods in our best schools.

Feeling convinced that talks and lectures alone do not meet the wants of our teachers, the author has selected and arranged some lessons that may serve as practical models.

No attempt has been made at originality; this volume simply presents the modern methods of teaching Reading, Spelling, Pronunciation, and Articulation.

We will first present the different

METHODS OF TEACHING READING.

At the present time, the following four methods of teaching reading are used: the Alphabet, the Word, the Sentence, and the Phonic methods.

THE ALPHABET METHOD.

The Alphabet, or A B C Method, commences with letters. These letters may be taught from a book, from a chart, from cards, from blackboard, or from blocks. The mode of conducting the recitation according to this method will depend somewhat upon the kind of apparatus used.

The underlying principles, however, of this

method are the same. By it an attempt is made to teach the pronunciation of words by having pupils call the names of the letters.

To learn our Alphabet, then, a child must become acquainted with twenty-six arbitrary forms, and associate with them twenty-six arbitrary names.

It will be seen that many other forms for the letters might be adopted that would answer the purpose just as well as the present ones.

In fact, many of the script letters have been very much simplified in late systems of penmanship. The names of some letters correspond with their sounds. But so few of the sounds of the English Language are represented by the names of the twenty-six letters that very little practical advantage can be derived from it in teaching.

A child cannot see why *ka* is a better name for the letter *k* than *cee* would be.

It is not uncommon to hear young children spell *c-a-t* and pronounce it *dog;* also, they will spell such words as *rat*, and *Tom*, *t-a-r* and *m-o-t*.

This is the usual experience of teachers who use the Alphabetic Method of teaching the first steps in reading.

These results show conclusively that the names of the letters are of little assistance in learning the *sound-words*.

Rev. Thos. Hill, one of the most eminent educators of the age, says: "In teaching a child A B C,

and impressing on his mind that these letters spell the words of the language, you teach him a falsehood and give him little chance to detect the cheat. I say, so far from helping him to read, you have put a formidable obstacle in the way of his learning to read. The letters do not spell the words, and therefore the knowledge of the letters does not aid him in reading the words; they do spell something else, and therefore are an actual hindrance in learning to read."

Dr. Edward Brooks, an educator of to-day, whose success is without a rival, says: "In many cases, the name not only does not suggest the sound, but bears no relation to it. How, for instance, can any learner know that the sounds represented by *aitch*, *eye*, *double-ell*, spell the word *hill*. If we should pronounce words by uniting the names of their letters, we should have quite a different word from the one intended. Thus, *me* would spell the word *em-me*, *at* would spell *eigh-ty*, *leg* would spell *el-e-gy*, *ntt* would spell *entity*, *utk* would spell *u-ti-ca*, etc., and what the names of the letters of such words as *brought* and *phthisic* could spell, we leave to the ingenuity of the teacher who still uses this method.

"*A method so evidently absurd should no longer find a place in our schools.*"

The question may be asked, "Have not thousands of children learned by this method?" Without fear of contradiction, it may be answered, "No."

Children who were required to learn in this way, *actually* learned to pronounce words by association and the phonic method.

The children became familiar with the *written* words, and learned to associate the *sound-words*, as given by the teacher, with these forms. The quick perceptions of children at this stage will lead them to pronounce words of similar form to those they know.

Thus, they will gradually and without effort learn the force of certain letters in words. The author recalls classes of boys and girls at the ages of six and seven who spent from six to ten months in school, in trying to learn their alphabet according to this method. He can see each little child taxed from *A* to *Z* and from *Z* to *A* in the vain search for the names of the letters. The main business of the recitation was to name the letters; nothing was added to interest or instruct the children; sometimes, by way of variety, the impatience of the teacher would correct the mistakes of the little ones by striking them with a pencil over the knuckles. What cannot be taught a child at this age through smiles and sunshine, cannot be taught through frowns and tears.

During all this time no attempt was made to teach a word. It was thought useless, yes, impossible, to teach reading until the letters were known. How is it to-day?

Classes of forty are taught to read at sight two

hundred words, and to read the same words in sentences in six months. In addition, the children are pleased and instructed.

THE WORD METHOD.

This method begins at once with teaching the words. Children learn the *word-forms* in a manner similar to that by which they learn to distinguish one picture from another.

This method, when properly used, acquaints the child with the meaning of the spoken word, before teaching it the printed or written form-words.

In this way, in the child's mind, each new word stands as the sign of some object, quality, action, or relation.

No attempt should be made in the beginning to teach the names of the letters of the alphabet.

After the children have become familiar with quite a number of form-words, and can read some short sentences made of these words, it will be proper to call attention to the *letter-forms* composing words.

The experience, however, of those who use this method is, that no time need be spent in teaching the letters. The names of the letters will be learned incidentally.

Norman A. Calkins, Associate Superintendent of Public Schools, New York City, says: "Children learn the concrete before the abstract; the whole before its parts. Words are the *wholes* in

the first lessons of reading. Their parts, or analysis into *sounds* and *letters*, belong to a subsequent step.

"To secure a habit of reading with an easy, natural voice, the child must be trained from the first to treat printed words as signs of actions, things, and thoughts. Both the *form* and the *sound* of the word should be associated with the object or thought represented."

Neither a *spoken* word nor a *printed* word means anything to a child until it symbolizes an object or an idea which that child already knows.

Professor M. A. Garvey, in his excellent work on "Human Culture," makes clear what the first steps in teaching reading should be, in the following language:—

"Let the child's mind be filled with as many ideas as possible, and with spoken words to represent them. When a child knows the audible sound for an idea, it will very soon learn to recognize the visible symbol of the same idea without reference to the letters that form the word, or the *sounds* that the letters stand for; and this is a far more effectual method of teaching it to read than the usual practice of making the pupil go through a weary synthetical process, which he is utterly incapable of comprehending. The mind of the child, daily increasing in its knowledge of things, and in the power of knowing, will not long be satisfied with the general form of the words that

stand for the names of its favorite objects ; he will want to know about the letters. This spontaneous movement of inquiry indicates the moment at which the teaching of the elementary sounds, and their combinations, should begin. The value of the several letters is a more difficult process, and better suited to a more advanced state of mental culture than exists at the initial step of reading.

"The rapidity with which a child may be taught to read by recognizing the simple *form* of the words at first is surprising, and no less surprising is the facility and perfection with which spelling is afterward learned."

SENTENCE METHOD.

This method commences with sentences ; children are taught these in the same manner as words are taught in the Word Method. The child is given a short statement, or led to make one, of an object; then, the sentence representing that thought is placed before him, and he learns to recognize it as a picture.

If the sentence is taught first, the words composing it must soon follow in the order of teaching. After a few short sentences are taught, in this way, the children begin to recognize the separate words in the sentence, and soon learn to rely on their knowledge of words.

If words are taught in the beginning, sentences built of these words must soon be given the chil-

dren. So these two methods cannot be separated long; in fact, they are different steps of the same method.

However, children read with best expression when they have complete mastery of words and thought in sentences.

It is claimed for this plan that it has decided advantages over any other, in teaching the children ease and naturalness of expression.

It is well, then, to train them to recognize sentences as units.

The habit of some primary teachers to require children to take in the entire sentence with the eye before commencing to read it, is commendable.

PHONIC METHOD.

According to this method, one passes to the elements of the *spoken* word. These elements are the elementary sounds of the language; in the same way the letters are the elements of the *written* words.

It seems most rational to teach the analysis of the spoken word, before the analysis of the printed word.

A child's knowledge of the spoken language is the basis for what he must learn of the written language.

By analyzing a word, as *man*, we show the pupil that a spoken word consists of distinct and separate sounds; we then teach him to recognize these

sounds, and afterward teach the characters which represent them. In this way, the letters are introduced as symbols of sounds, and not as abstract characters with names.

The analysis of a very few words will discover some important facts; viz., *first*, that the elements of spoken words are more in number than the letters in the alphabet; *second*, that the same letters have different strength, or represent unlike sounds, in different combinations; *third*, that some letters in certain words have no strength, and are called *silent*.

There are but twenty-six letters in the written language; at the same time, there are in ordinary use in the spoken language about forty-three or forty-four elementary sounds.

These differences make it necessary to introduce some system of notation to indicate the sound of those characters that represent more than one sound.

In the earlier use of this method it will be found of great advantage to indicate the silent letters of words, so that pupils may know the letters that are to be sounded.

For a system of notation it will be best to use that presented in "Webster's Dictionary," as this is most frequently used in our readers and spellers.

The following key to the pronunciation will be of great use:

KEY TO PRONUNCIATION.

VOWELS.

ā, *long*,	as in āte	ō, *long*,	as in ōld
ă, *short*,	" făt	ŏ, *short*,	" nŏt
ä, *Italian*,	" ärm	o͝o, *like long oo*,	" mo͝ve
a̤, *broad*,	" a̤ll	o͞o, *like short oo*,	" wo͞lf
â,	" âir	ȯ, *like short u*,	" sȯn
å,	" åsk	ô, *like broad a*,	" fôrm
ạ, *like short o*,	" whạt	o͞o,	" fo͞od
		o͝o,	" fo͝ot
ē, *long*,	" mēte		
ĕ, *short*,	" mĕt	ū, *long*,	" ūse
ê, *like* â,	" êre	ŭ, *short*,	" tŭb
e͟, *like long a*,	" pre͟y	u̇, *preceded by r*,	" ru̇de
ẽ,	" vẽrge	u̇, *like short oo*,	" pu̇ll
		û,	" bûrn
ī, *long*,	" īce		
ĭ, *short*,	" ĭt	ȳ, *long*,	" flȳ
ï, *like long e*,	" polïce	ў, *short*,	" çўst
ĩ, *like* ẽ,	" vĩrgin		

DIPHTHONGS.

oi, *or* oy (unmarked), as in oil, toy
ou, *or* ow (unmarked), " out, owl

āi, ēa, oŭ, ōa, a̤u, ēi, iē, āu, etc, are improper diphthongs, in which but one vowel is sounded.

CONSONANTS.

ç, *like s*,	as in	çede	s̲, *like z*,	as in	has̲
ȼ, *like k*,	"	ȼall	t̲h, *sharp*,	"	breat̲h
ch,	"	such	th, *vocal*,	"	thine
çh, *like sh*,	"	çhaise	ng,	"	sing
ȼh, *like k*,	"	ȼhorus	n̲,	"	lin̲k
g̃, *hard*,	"	g̃et	x̲, *like egz*,	"	ex̲ist
ġ, *soft, like j*,	"	ġem	ph, *like f*,	"	Philip
s, *sharp*,	"	yes	qu, *like kw*,	"	queen

VOCAL EQUIVALENTS.

ā = e̱, as in dāy, the̱y	ē = ï, as in mēte, machïne
â = ê, " fâir, thêre	ẽ = ī = û, as in hẽr, sīr, fûr
ạ = ô, " fạll, fôrm	ī = ȳ, as in līne, stȳle
ạ = ŏ, " whạt, nŏt	ĭ = y̆, as in sĭn, hy̆mn

o̱ = o͞o = u̱, as in mo̱ve, mo͞on, ru̱le
ȯ = ŭ, as in sȯn, sŭn
o᷈ = o᷈͞o = u᷈, as in wo᷈lf, fo᷈͞ot, pu᷈ll
oy = oi, and ow = ou, as in boil, boy, cow, loud

The names of the marks in this system of notation are :—

The mark over ȧ is called *dot*.
The mark over ä is called *dieresis*.
The mark over â is called *caret*.
The mark over ā is called *macron*.
The mark under s̲ is called *suspended macron*.
The mark under ç is called *cedilla*.
The mark over ẽ is called *tilde*, or *wave line*.
The mark over ĕ is called *breve*.

There are three distinct steps in this method; the *first* is to discover the *elementary sounds* by speaking words very slowly; the *second* is to *recognize* these sounds in new words; the *third* is to combine these sounds and thus form new words.

The first step, or *phonic analysis*, is properly applied in finding the elementary sounds in spoken words. This presupposes that the words have been learned as wholes by the *word method.*

While the entire work of this method is a training to the ear, the *second* step is designed especially for this purpose.

To train pupils to hear quickly and correctly is *culture.* What differences are noticed in this power in large classes! How many fail to hear intelligently, thoughtfully!

The *third step*, or Phonic Synthesis, is employed in teaching new words. Instead of giving the names of the new words as they occur in the reading lessons, the pupils are led to get the sounds of the words themselves.

Write the new word upon the blackboard, with the marks of notation and accent, and then require the sounds combined into words.

The new words at the head of each reading lesson in our modern readers are marked in this way; so are all the words in our dictionaries.

It is evident that when the child has once

learned in this way the sound represented by each character, he has the key to the pronunciation of every new word. He is able to go on rapidly, and without the direct and constant help of the teacher.

This method will greatly aid in learning to spell. By the process of analysis, the child observes carefully all the elements that enter into the word, and is thus better prepared to spell it.

It is often seen that persons who acquire easily a knowledge and use of words are poor spellers. In such cases this defect results from learning words as wholes, as pictures of ideas.

"This process is also an excellent disciplinary exercise, cultivating the ear and the voice, as well as the eye. We find a large number of children in our schools, who have a foreign accent, and in no way can we so quickly and effectually correct this, as by phonic drill."

WHAT CHILDREN OF SIX YEARS KNOW WHEN THEY ENTER SCHOOL.

When children begin school attendance at the age of six they understand the common meaning and use of several hundred words :

(1) They are able to recognize words, phrases, and sentences by ear.

(2) They know their meaning.

(3) They know their use.

WHAT CHILDREN OF SIX YEARS ARE TO BE TAUGHT.

1. They are to be taught to recognize familiar words, phrases, and sentences by sight.

2. They are to be taught how to read them at sight.

3. They are to be taught the order of the sounds and letters used to spell them.

HOW TO GIVE THE FIRST LESSONS.

We have already stated the several methods by which a child may be taught to read. We will now proceed to describe what we regard as the correct method in practice.

Beginners should be taught by a judicious combination of the word method, the phonic method, and the spelling method.

After learning to call a limited number of words at sight, the phonic method is introduced, and from this time, the three methods run practically together.

No one method should be made a hobby of, or used to the exclusion of the others. To obtain the best results they must be used simultaneously.

FIRST DAY'S WORK IN SCHOOL.

MODEL LESSONS.

The teacher must begin by a familiar conversation with the children about some common object

or animal. Time spent in this way is not lost. In all the early lessons, the great aim of the teacher should be to get the children to talk.

Great care must be taken to have the children answer in complete sentences. Of course, this practice must not be carried to the extreme of producing a stilted or unnatural form of speech.

FIRST LESSON.

Teacher. How many of you have cats at home?

Pupils. I have a black one. I have one. I, I, I have one.

T. Is the cat large?

P. The cat is not so large as the dog.

T. What will a cat catch?

P. She will catch mice, rats, and chickens.

T. What will she do with a rat?

P. She will kill it and eat it.

Here the teacher shows the picture of a cat, or draws the picture of one upon the blackboard.

T. What is this?

P. It is a cat.

T. Can this cat catch rats?

P. No, she can not. That is only the *picture* of a cat.

T. Do you have the picture of a cat at home?

P. No, I have a *real* cat.

T. Now I will write the *word* cat upon the board. What have I written?

P. The *word* cat.

T. What do you have at home?

P. I have a *real, live cat.*

T. What is this?

P. It is a *picture* cat.

T. What is this?

P. It is the *word* cat.

At this point, the teacher may write upon the blackboard the word cat quite often, with many other short words. Then, let the pupils select the word *cat* as many times as it occurs. In this way, the correct form of the word will be impressed upon the mind, and the child will be trained to compare forms.

SECOND LESSON.

Teacher. Let us have a lesson on the dog. How many of you have dogs?

Pupil. I have one. I have one.

T. Who has a black one?

P. My dog is black, with white feet.

T. Do you like your dog?

P. Yes, sir; I do like him.

T. Is he cross?

P. No, sir; he is not cross.

T. Will he bite a stranger?

P. He will bark, but he will not bite.

T. What can your dog do?

P. He can run fast, and he can stand on his hind feet.

T. What is this I am pointing to?

P. It is a dog.

T. Can he bark?

P. No, sir; he cannot bark, for it is only the picture of a dog.

T. Which would you sooner have, a *real* dog, or a *picture* dog?

P. I would sooner have a dog that can bark.

T. Now I will write the *word* dog. What do I call this?

P. The *word* dog.

T. Let us see which is the largest, the *real* dog, the *picture* dog, or the *word* dog.

P. I think a real dog is the biggest.

T. Which is the larger, a dog or a cat?

P. Dogs are the larger.

T. Which is the larger, the *word dog* or the *word cat?*

P. They are the same size.

T. Are they alike?

P. No, they are not alike.

Lead pupils to compare words and see their differences, that the form and name of the word may be closely associated in their memories.

At this stage of the work, no attempt to name the differences need be made. When the child's vocabulary of *written* words is somewhat extended, then the analysis of the word-forms into their elements will be begun.

In the same way, teach the *written* words for

ball, *doll*, *boy*, *girl*, *top*, *bird*, *mat*, *rat*, *bat*, *hat*, *man*, *tree*, *trap*, *boat*, and others.

These conversational lessons should have the character of object lessons; they should draw upon the memory and observation of the child; they should not end till the child has associated with the *word-signs* a great many important facts. These facts will aid the child in his efforts to recall.

So far, the exercises indicated are for teaching single words only.

HOW TO TEACH WORDS IN PAIRS AND PHRASES.

Only *pairs* of *words* should be taught, at first, that are familiar to the children by frequent use. These groups of words contain such words as *a*, *an*, *the*, *my*, *his*, *her*, *our*, *and*, *good*, *old*, and *sweet*.

They cannot be represented by objects and pictures. They, however, can be taught in connection with some objects that can be shown, and represented by pictures upon the blackboard.

PAIRS OF WORDS.

a man	a top	a mat
a rat	a ball	a tree
a bat	a doll	a trap

a boat	the mat	an owl
the man	the bird	an orange
the rat	an ox	an ant
my book	our cat	his knife
his hat	her orange	two hens
new boots	old shoes	high tree
three eggs	drinks milk	plays ball
good boy	eats meat	runs fast
large man	bakes cakes	spins around
flies fast	jump high	sings sweetly

LESSON ON A PAIR OF WORDS.

Suppose the first pair of words selected for a lesson to be a *ball.*

Teacher. What do I have in my hand?

Pupils. A ball.

T. What can you do with it?

P. I can throw it.

T. What do boys do with balls?

P. They play with them.

At this point, the teacher draws a ball upon the blackboard.

T. (Pointing to the picture.) Can you throw this ball?

P. No, it is not a *real* ball; it is only a *picture* ball.

T. What is on the desk?

P. A ball.

T. What does this picture show?

P. A ball.

T. I will write *a ball* under the picture. What have I written?

P. A ball.

The pupils may next be taught to read *a* before the other *name-words* that they recognize by sight. These first lessons upon pairs of words should not be given without the aid of objects and pictures.

The teacher must call special attention to the pronunciation of the word *a* before other words with which it is used.

It has the sound of *a* as heard in the words *above*, *around*, *about*. "It has nearly the short sound of *a*, in *ăt*, quickly and slightly pronounced in close connection with its word." The usual mistake is to give the sound of *a*, in *āte*.

The letter *a*, as a word, should not be pronounced alone by the children. It should always be used in connection with the word to which it belongs.

The word *the* in the phrase *the new book* is sounded "*thŭ book*," not "*thē book*," nor "*thur book*."

A, *an*, and *the* should be read as the first syllables of the words to which they belong.

Children will develop the habit, mechanically, not naturally, of naming each word by itself. Too

often, through the carelessness of the teacher, the pronunciation of individual words passes for reading.

The advantage of teaching children to read words in *pairs*, *phrases*, and *groups* cannot be emphasized too strongly. This is one of the most efficient ways of avoiding the dreary, drawling monotone, so rasping to the ear, often heard in our primary schools. It will more safely lead to those natural tones of the voice equally pleasant to the untrained ear of the child and to the sensitive perception of the elocutionist.

HOW TO TEACH PHRASES AND SENTENCES.

a young horse	a high tree	the dark hat
an old horse	a low tree	the light hat
a large man	a good boy	the sweet orange
a small man	a bad boy	the sour orange

Dogs bark.	Birds fly.	Ducks swim.
Cats mew.	Birds sing.	Horses run.
Sheep bleat.	Boys play.	Girls talk.
Frogs leap.	Toads hop.	Men work.

The same method should be pursued in teaching phrases and short sentences as already suggested in teaching pairs of words. A ready association of the phrase or sentence with the object or picture described will deepen the impression.

The lessons already suggested are to be given from the blackboard.

Several questions arise as to the form of these lessons, and the use to be made of them by the pupil.

First. Shall these lessons be printed upon the blackboard?

Second. Shall the pupils print upon their slates? If so, how long?

Third. Shall these lessons also be presented in script?

Fourth. Shall the pupils be required to copy script forms?

Fifth. In teaching these children to write, shall they be taught to make the elements of letters first, or the letters themselves?

Sixth. Should the small letters or the capitals be taught first?

Seventh. When, where, and to what extent should phonics be taught?

Eighth. Should a child be required to spell from memory all the words he learns to read *at sight?*

OLD METHODS.

The old custom was to teach, for the first six months or a year, only the printed forms of words from blackboard, chart, or book.

Children were required to copy these printed forms. All slate exercises in the use of words and sentences were by printing. In fact, the script

forms of letters were not taught till the second or third school year.

NEW METHODS.

There are to-day some advocates of printing for four or five months before commencing the use of script.

Some of these are good educators, and accomplish good results. But the majority of our best schools employ the printed forms of letters upon the blackboard simply to introduce the use of the chart or book. This limits the printing to a few introductory lessons.

All word, phrase, and sentence exercises are taught in script.

Teacher and pupils depend upon the chart for their use and knowledge of printed words. The teacher, however, may occasionally print a difficult word upon the blackboard to call special attention to its form.

It must be admitted that the printing of a word is the reproducing of its form, and that such an exercise will fix words in the mind.

But if the pupils be required to print, it is done at a great sacrifice of time. Further, the time soon comes when printing must be discarded and writing commenced.

Therefore, the argument is two-fold:

1. *Do not require the child to print.*
2. *Teach him to write from the beginning.*

What shall he write? Shall he be taught first to make the "curves" and "lines" and "loops" of letters, or shall he be taught to write words and letters?

Teach him to write short words and short sentences. This is the natural method. This is carrying out the word method. The child mind proceeds from wholes to parts, from the general to the particular. This method will assist in spelling and reading. In fact, reading and writing ought to be carried along *pari passu*.

The copies must be written in large letters upon the blackboard. The pupils may imitate either upon blackboard or slate in large hand.

All blackboard exercises of teachers should be *perfect* models.

No careless or slovenly work should be tolerated. A child will get an impression of a bad form as easily as one of a correct form.

The small letters and capitals should be taught simultaneously.

Of course, a careful selection and grading of them according to shape ought to guide the teacher in the order of their presentation.

We *do not mean* that a child must be taught to make the capital *B* when he is taught to make *b*; but we *do mean* that *B* should be written if it occurs in the reading words.

What should be accomplished in six months in writing?

1. Children should be able to copy words from the blackboard.

2. Children should be able to copy sentences from the blackboard.

3. Children should be able to translate simple words and sentences from the printed form to the script form.

4. Children should be able to write words from dictation.

5. Children should be able to write a few short sentences from dictation.

6. Children should be able to write their names.

7. Children should be able to write the small letters of the alphabet in their proper order, and some of the capitals from memory.

WHEN TO TEACH THE ELEMENTARY SOUNDS.

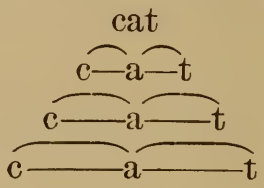
After the children are quite familiar by sight and sound with a dozen or more words, the teacher should proceed to the analysis of spoken words into their elementary sounds.

Suppose it is desired to teach the elements of the *spoken* word *cat.*

FIRST STEP.

The teacher repeats it slowly and more slowly two, or three, or four times, so as to give ample opportunity for the children to see, to hear, and to recognize the individual sounds.

The word appears upon the blackboard in something like this form, so the eye may aid the ear :



Holding the attention of the class, the teacher repeats over and over again the word, dwelling on each sound until the children comprehend.

SECOND STEP.

Then she requires them to repeat with her in the same manner she does. She prolongs each elementary sound, and the children do likewise.

THIRD STEP.

When the children are able to repeat the sounds, she points to each letter of the word $\overset{\frown}{c}\overset{\frown}{a}\overset{\frown}{t}$, and requires them to hold the sound as long as her pointer remains on it.

FOURTH STEP.

The teacher then gives these phonic elements, the sounds of *c*, *a*, and *t*, separately, and the pupils imitate her.

The pupils should be drilled upon these elementary sounds until they will be able to recognize them in other words and to produce them at pleasure.

Proceed in the same way with other words and sounds until the pupils can pronounce words quite readily and analyze simple ones correctly.

FIFTH STEP.

After the pupils have learned some of the short and long sounds of the vowels, and the sounds of the simple consonants, and know the characters that represent them, the making of new words should be commenced.

The teacher writes the letter *ă* on the board, and the pupils give its sound; she then places the letter *t* after it, and the pupils give its sound, and also the sound of the combination *ăt*. She then places the letter *b* at the left, and the pupils give its sound and the sound of the combination, *băt*. She erases *b*, and substitutes in turn for it, each of the consonants *f*, *r*, *m*, *s*, and *c*, and requires the children to pronounce the new word. Other exercises may be made of similar character.

"To aid the children in learning new words, columns of similar words may be written on the board, so that the pupils may see their pronunciation partly by the *analogy of the words*." Thus,

ăt	ĕ-ăt	ĭn	ĭn	ĕn	t-ĕn
	r-ăt		t-ĭn		h-ĕn
	h-ăt		p-ĭn		p-ĕn
	f-ăt		f-ĭn		f-ĕn
ĭt	b-ĭt	ŭn	f-ŭn	ăn	ĕ-ăn
	f-ĭt		g-ŭn		f-ăn
	p-ĭt		r-ŭn		m-ăn
	s-ĭt		s-ŭn		p-ăn
					r-ăn

ŏt	c-ŏt	ŏg	d-ŏg	ĭll	b-ĭll
	h-ŏt		f-ŏg		h-ĭll
	l-ŏt		l-ŏg		m-ĭll
	n-ŏt		c-ŏg		t-ĭll
	p-ŏt		b-ŏg		p-ĭll

Words may be grouped according to other common elements. These exercises are not only instructive to the child, but very pleasing. The children should be allowed plenty of exercise in building new words from letters and elementary sounds.

It will be found almost impossible to teach the analysis of spoken words, and the forming of new words, without the children's learning the names of the letters. Experience shows that the names of the letters are learned apparently without an effort from the teacher.

In review, then, the distinct steps of teaching a child to read, are :—

First. *The object or idea.*

Second. *The sound symbol, or spoken word.*

Third. *The form symbol, or written word.*

Fourth. *The analysis of the spoken word, or the elementary sounds.*

Fifth. *The analysis of the written words, or the letters representing elementary sounds.*

Sixth. *The synthesis of these sounds into oral words, and these letters into written words.*

PRONUNCIATION.

Pronunciation is the speaking of words. It includes,

1. Articulation.
2. Accent.

Articulation is the distinct and correct utterance of the elementary sounds of a language.

These sounds may be given singly or in combination.

The *Organs of Speech* that need careful attention, and constant and judicious exercise to produce the sounds, are :—

The mouth, The lips,
The tongue, The nose,
The throat.

In order to articulate easily and correctly, one must have complete control of these organs; he must be able to mold the voice that is produced in the larynx into all the possible sounds required.

Children must be shown how to place, and how to use these organs of speech, to make the different elementary sounds.

In school, correct articulation may be taught in three ways: by *imitation;* by *correcting the errors* of pupils ; by *phonic analysis.*

Pupils should have frequent drill upon the elementary sounds. This exercise is the basis of all distinct articulation and correct pronunciation.

The number of elementary sounds, as usually given, in the English language, is forty-four.

The sounds may be divided into vocals, subvocals, and aspirates.

The *vocals* have pure tone; the *subvocals* have a little tone; the *aspirates* are toneless, mere breathings.

The letters may be divided into vowels and consonants.

The *vowels* are *a*, *e*, *i*, *o*, *u*, and sometimes *w* and *y*.

The *consonants* are the remaining letters of the *alphabet.*

VOWEL SOUNDS, OR VOCALS.

LONG VOCALS.		SHORT VOCALS.	
1. ā, as in	aim, ail.	9. ĭ, as in	it, ill.
2. â, "	air, care.	10. ĕ, "	let, end.
3. ä, "	arm, farm.	11. ŏ, "	not, odd.
4. ạ, "	all, ball.	12. ŭ, "	up, cup.
5. ē, "	me, eat.	13. ă, "	add, sad.
6. û, "	fur.	14. ȧ, "	ask, dance.
7. ō, "	no, owe.	15. u̇, "	full, fo͝od.
8. o͞o, "	ooze, to͝o.		

COMPOUND VOWELS, OR DIPHTHONGS.

16. ī or ä͡ē, as in ice, lie.
17. ū or y͡o͞o, as in mute, use.
18. oi or ạ͡ĭ, as in oil, boil.
19. ou or ä͡o͞o, as in out, sound.

SUBVOCALS.

b,	as in	boy, babe.	l,	as in	lo, will.
d,	"	did, rod.	r,	"	roar, row.
ḡ,	"	go, gag.	m,	"	maim.
ġ,	"	gem, judge.	n,	"	no, noon.
v,	"	veer, valve.	ng,	"	sing, ring.
th,	"	this, breathe.	w,	"	we, war.
z,	"	zone, zeal.	y,	"	yard, yet.
zh,	"	azure, seizure.			

ASPIRATES.

p,	as in	pipe, pin.	ch,	as in	which, church.
t,	"	tin, tent.	s,	"	see, sun.
k,	"	kill, kick.	sh,	"	shall, shine.
f,	"	fife, stiff.	h,	"	hat, hut.
th,	"	thin, think.	wh (hw),		what, whence.

EXERCISES FOR PRONUNCIATION.

1. ā = āi, āo, āu, āy eā, e͟i, e͟y, e͟igh, uet, et.
ḡrāin, ġāol, ḡāuġe, dāy, steāk, ske͟in, pre͟y, e͟ight, bo͟u quet′ (kā), and cro chet′ (shā).
2. ē = ee, ēa, ēi, ēo, ēy, uay, ï, iē.
queen, shēaf, re cēive′, pēo′ple, kēy, quay (kē), ma chïne′, and liēġe.
3. ĭ = e, ee, eĭ, eў, ĭa, aĭ, u, uĭ, ў, oĭ, ĭe.
pretty, En′glish, breech′es, for′eĭgn, sur′feĭt, mon′eў, jour′neў, car′rĭage, ₵ur′taĭn, çer′taĭn, lĕt′tuçe, bus′ў, bis′₵uĭt, çĭr′cuĭt, pŏl′i çў, tôr′toĭse, and mis′chĭef.

4. ĕ = a, ai, ay, ĕa, ĕi, ĕo, iĕ, uĕ, u.
   Thames (tĕmz), a gain′ (gĕn), said (sĕd), says (sĕz), fĕath′er, lĕad, hĕif′er, jĕop′ard y, lĕop′ard, friĕnd, gŭĕst, and bur′i al.
5. ŭ = o, oe, oo, ou.
   sponge, tongue, won′der, does, flood, blood, young, rough (rŭf), and tough (tŭf).
6. ō = ōa, ōe, ōo, ōu, ōw, aut, eau, eō, ew.
   ·erōak, shōar, rōe, hōe, dōor, flōor, brōoch, sōurçe, dōugh, knōw, bōwl, haut′boy (hō), beau (bō), pla teau′ (tō), tab leau′ (lō), yeō′man, shew (shō), and sew.
7. ī = aī, eȳe, īe, eī, uī, uȳ, ȳ, ȳe.
   aīsle (īl), eȳe (ī), ·erīes, tīe, gūīde, dis guīse′, eī′ther or ēi′ther, neī′ther or nēi′ther, gūȳ, stȳle, tȳpe, and rȳe.

In the following words the vowel sounds are often misused :—

Since, just, yes, yet, creek, cellar, my, shrill, shriek, when, whip, whirl, morning, evening, fellow, yellow, pillow, heard, civil, satin, rosin, chicken, kitchen, travel, basin, raisin, cousin, evil, hazel, heaven, and even.

OBSERVATIONS ON PRONUNCIATION.

In teaching pronunciation, it will be found a good practice to keep lists of words usually mispronounced.

The attention of the class should be directed quite frequently to these words. They should become familiar with the correct pronunciation of them; and at the same time trained to detect common errors.

The appended list is added as an illustration or a model lesson. These words will furnish exercise both for the grammar and primary pupils.

It is suggested that the teacher of the First Reader make a selection of words from her book and from the conversations of her pupils.

The same principle can be carried out in each grade in the school.

MISPRONUNCIATIONS.

ē qui lăt′er al, *not* ĕ qui.
ăl′ti tūd, *not* to͞od.
ē qui ăn̲′gu lar, *not* ĕ qui.
dī ăg′o nal, *not* dē.
con vĕx′, *not* con vĕx′.
con cāve′, *not* con cāve′.
ā′re a, *not* a rē′a.
sĭm′i lar, *not* sĭm′lar.
wĭn′dōwş, *not* wĭn′derş.
çĕnt′ū rў, *not* sĕnch′rў.
con′cŏr′al, *not* con′cōr′al.
pōr′oŭs, *not* pôr′ous.
chĭm′ney, *not* chĭm′ly.
pĕt′al, *not* pĭt′tle.
ĭs′o la ted, *not* ī′so la ted.
con′cā′ret, *not* con′căr′et.
dĕf′i çit, *not* de fĭç′it.
quī′nīn, *not* nēn′.
nă′tion al, *not* nā′tion al.
făct′o ries, *not* făct′rieş.
hănd′some, *not* hănd.
chĕst′nut, *not* chest′.
mu şē′um, *not* mū′se um.
con′lĕan′lў, *not* con′lēan′lў.
fa tĭg′, *not* tĭg′.
en dūre′, *not* do͞or′.
ĭn′ter est, *not* in′trest.
a gree′ment, *not* ā gree′.

pĕr′son al, *not* pērs′nal.
dŏç′ĭl, *not* dō′çīl.
găş′e oŭs, *not* gas′shus.
ȼŏm′plex, *not* ȼom plĕx′.
ȼom′pound, *not* pound′.
wĕ′p′on, *not* wē′pon.
fā′vor ĭte, *not* fā′vor īte.
dȯz, *not* dōz.
been (bĭn), *not* bēn.
jŭst, *not* gĭst.
dŏn′key, *not* dŭn′key.
n′ū′ter, *not* nōō′ter.
sĕv′er al, *not* sĕv′ral.
ē ȼo nom′iȼ al, *not* ĕȼ.
strĕngth, *not* strĕnth.
ho rī′zon, *not* hŏr′i zon.
h′īt, *not* h′īth.
dī ăm′e ter, *not* dē ăm′.
Ĭ tăl′ian, *not* Ī tal′ian.
A′prĭl, *not* A′prīle.
ap pâr′ent, *not* ap păr′.
năt′ū ral, *not* nătch′ral.
poi′şon oŭs, *not* pois′ness
Är′ȼti ȼ, *not* Är′ti ȼ.
Ant är′ȼti ȼ, *not* Ant är′.
fa̤u′çets, *not* făs′ets.
păr′al lel, *not* pär′lel.
ŭm brĕl′las, *not*
um ber el′lars.
ā′ȼorn, *not* ā′ȼôrn.
a ȼrŏss′, *not* a kraws′.
a gain (gĕn′), *not* a gāin′.
a gainst (gĕnst),
not a gāinst′.
dȯst, *not* dōst.
dȯth, *not* dōth.
ă′ȼtor, *not* a′ȼtôr.
ăl′ge bra, *not* brā.
ȼrū′el, *not* ȼrūle.
ȼ′ûrt′e ous, *not* ȼōurt′.
dĭs′çi plĭne, *not* dis çip′.
ē′en, *not* ān.
ĕlm, *not* ĕl′m.
ĕp′och, *not* ē′pŏch.
nê′er (nâr), *not* nēr.
êre (âr), *not* ēre.
flō′rist, *not* flŏr′ist.
găth′er, *not* gēth′er.
ge ŏg′ra phy, *not* jog′.
gŏs′pel, *not* ga̤ws′pel.
grēas′ (*n.*)
greaz′ (*v.*)
re çĕss′, *not* rē′.
thē′a ter, *not* thē ā′ter.
yŏn′der, *not* yŭn′der.
rŭn′ning, *not* rŭn′nin.
ȼom′ing, *not* com′en.
fo͝od, *not* fo͝od.
ȼŏn′iȼ al, *not* ȼōn′ic al.
trā′che a, *not* trăch.

brŏn-ehī′tis, *not* -ehĭt′is.
ē-a-si lў, *not* ē-a-sly.
per çĕp′tion, *not* preçĕp′.
mĕm′o rў, *not* mĕm′rў.
i dē′aş, *not* ī′deas.
hē-ar′ĭng, *not* hē-ar′in.
dĕn′tĭne, *not* den teen′.
ī′vo rў, *not* īv′ry.
pēr′ma nent, *not* pērm′nent.
dū′tў, *not* dōō′ty.
zo ŏl′o gy, *not* zōō′ol o gy.
ăp′pe tite, *not* ăp′ā tite.
dĭ vīd′ed, *not* dī.
rĕp′tĭl-ş, *not* rĕp′tīl-ş.
nŏm′i na tive, *not* nŏm′ni tive.
Ā′sia (Ā′shĭa), *not* A′zia.
new (nū), *not* nōō.
tū′lips, *not* tōō′lips.
măk′er el, *not* măk′rel.
fĭg′ūreş, *not* fĭg′erş.
Ār′abs, *not* Ā′rabs.
hŭn′dreds, *not* derdş.
prŏç′ess, *not* prō′çess.
mĭn′ū ĕnd, *not* mĭn′ū ĕn.
prŏd′uct, *not* prō′duct.
dĭ vī′sor, *not* dī vī′sor.
nąught, *not* aught.
tō′wärds (tō′ards), *not* to wordz′.
sĭn′gu lar, *not* sĭng′ler.
e lăs′ti-e, *not* lăs′ti-e.

ACCENT.

Accent is the stress placed upon syllables to make them distinct.

This stress may be placed by increasing the time of saying the syllable, by a greater force upon it, and by raising the pitch of the accented syllable.

Accents are *primary* and *secondary*.

In the English language, every word of more than one syllable has one of its syllables accented; sometimes a second syllable has special stress laid upon it.

The following words afford examples of accent:

com'pound (*n*)	blas'phe mous (*a*)
com pound' (*v*)	blas phem'ing (*v*)
ac'cent (*n*)	min'ute (*n*)
ac cent' (*v*)	mi nute' (*a*)
Au'gust (*n*)	in tend'
au gust' (*a*)	su'per in tend'

SENTENCES FOR ARTICULATION.

1. Air, earth, and sea resound His praise.
2. He may pray, but it will be all in vain.
3. We must believe to be saved.
4. Father, thy hand hath reared these venerable columns.
5. Urge not high birth, but modest worth.
6. The blood oozed from his ghastly wound.
7. Inch by inch we will dispute the ground.
8. I would never lay down my arms, *never!* NEVER! NEVER!
9. This rock shall fly from its firm base as soon as I.
10. The lark carols clear in yonder sphere.
11. The battle, sir, is not to the strong alone.
12. Clasping to his heart his boy, he fainted on the deck.
13. Full many a gem of purest ray serene.
14. Bound thy desires by thy means.
15. He knew that to tear the new dress was wrong.

16. Renew it o'er and o'er.

17. Despair not of success in the darkest hour.

18. Verily, verily, I say unto you.

19. He has reached the zenith of his glory.

20. Round the rude ring, the ragged rascal ran.

21. Rich, ripe, round fruit hung round the room.

22. Wave your tops, ye pines, in praise and worship.

23. Now none so poor to do him reverence.

24. Was ever a woman in this humor wooed?

25. Three thousand thistles were thrust through his thumb.

26. She sells sea-shells.

27. Socks and shoes shock Samuel.

28. The thoughtless, helpless, homeless girl did not resent his rudeness and harshness.

29. He accepts the office, and attempts by his acts to conceal his faults.

30. The supply lasts still.

31. It is the first step that costs.

32. Dancing, skipping, running, and jumping are excellent exercises.

33. The young man shouted, "Ice-cream for two young ladies."

The young man shouted, "I scream for two young ladies."

34. Summer showers and soft sunshine shed sweet influences on spreading shrubs and shooting seeds.

35. James, will you bring me some ice?
James, will you bring me some mice?

36. Benjamin Bramble Briar, a blundering banker, borrowed the baker's birchen broom to brush the blinding cobwebs from his brain.

37. Thirty-three thousand and thirty-three thoughtless youths thronged the thoroughfare, and thought that they could thwart three thousand thieves by throwing thimbles at them.

38. Amidst the mists and coldest posts, with barest wrists and stoutest boasts, he thrusts his fists against the posts, and still insists he sees the ghosts.

39. That morning, thou, that slumber'dst not before,
Nor sleep'st, great ocean, laidst thy waves at rest,
And push'dst thy mighty minstrelsy.

EMPHASIS.

Emphasis is a peculiar utterance given to *words* in a sentence to draw attention to them.

Emphasis may be given by an increase of *Force*, by a change in the *Quality*, *Inflection*, *Pitch*, or *Movement*.

"Emphasis is in speech what coloring is in painting."

The proper use of Emphasis in reading gives a variety of tone and expression that awakens animation and interest.

EXAMPLES.

LARGE CAPITALS, SMALL CAPITALS, and *Italics*, respectively indicate the *highest*, *medium*, and *lowest* degrees of emphasis.

Go ring the *bells*, and fire the *guns*,
And fling the *starry banners* out;
Shout "FREEDOM!" till your *lisping ones*
Give back their *cradle* shout.

Strike—till the last *armed foe* expires;
STRIKE—for your *altars* and your *fires;*
STRIKE—for the green graves of your *sires;*
God, and your *native land!*

Thou *slave!* thou *wretch!* thou *coward!*
Arm! ARM! ye heavens, against these perjured kings!

Hurrah! HURRAH! for Sheridan!
Hurrah! HURRAH! for horse and man!

Simpson came up with his face pale as ashes, and said, "*Captain, the ship is on fire.*"

Then was heard "*Fire!* FIRE! FIRE!" on shipboard.

1. I did not say he *praised* me; I said he *blamed* me.

2. I did not say *he* praised me; I said *Mary* did.

3. I did not *say* he praised me; I *wrote* it.

4. *I* did not say he praised me; but *Mary* said he did.

He that cannot *bear* a jest, should never *make* one.

Here I stand and *scoff* you! here I fling *hatred* and *defiance* in your face.

Hence! HOME, you idle creatures! get you HOME!

I *met* him, FACED him, SCORNED him.

The charge is *utterly*, TOTALLY, MEANLY false.

My friends, our *country* must be FREE! The land is never *lost*, that has a *son* to *right* her, and here are *troops* of sons, and LOYAL ones!

What STRONGER breastplate than a heart *untainted!*

THRICE is he armed that hath his quarrel JUST; and he but NAKED, though locked up in STEEL, whose *conscience* with INJUSTICE is corrupted.

Speak the speech, I pray you, as I *pronounce* it to you; *trippingly* on the tongue; but if you *mouth* it, as *many* of our players do, I had as lief the town-*crier* spake my lines. Nor do not saw the air too much with your hand, *thus*, but use all *gently;* for in the very torrent, *tempest*, and (as I may say) WHIRLWIND of your passion, you must acquire and beget a *temperance* that will give it *smoothness.*

Whew, *hark!* Oh, *horror!* what a *crash* is there!
What *shriek* is that which fills the *midnight air?*
'Tis fire! 'TIS FIRE! She *wakes* to *dream* no *more!*
The hot *blast* rushes through the blazing *door!*
The room is dimmed with smoke—and *hark!* that *cry!*
"*Help!* HELP! Will no one *aid?* *I die!* I DIE!"
She seeks the *casement;* shuddering at its *height,*
She turns again; the fierce *flames* mock her *flight;*
Along the crackling stairs they wildly *play,*
And *roar, exulting,* as they *seize* their *prey.*
"*Help!* HELP! Will no one *come?*" She can no more,
But, *pale* and *breathless, sinks* upon the *floor.*

* * * * * * *

The *fireman* comes to *rescue,* or to DIE!
He *mounts the stair*—it wavers 'neath his *tread;*
He SEEKS the ROOM,—*flames* flashing round his *head;*
He BURSTS the DOOR; he *lifts* her prostrate *frame,*
And turns *again* to *brave* the raging *flame.*

* * * * * * *

He leaps from burning *stair* to *stair.* *On!* ON!
COURAGE! *One effort more* and *all* is *won!*
The *stair* is *passed*—the blazing *hall* is *braved!*
Still on! YET ON! ONCE MORE! THANK HEAVEN, SHE'S SAVED!

FORCE.

Force is the degree of strength or weakness of the voice.

Volume and loudness are dependent upon force.

Volume is measured by the amount of space filled with the sound. *Loudness* is measured by the distance at which a sound can be heard. The tones of the organ are examples of volume; the notes of a fife are examples of loudness.

SUBDUED FORCE; SOFT OR GENTLE.

Tread lightly, comrades. Ye have laid
His dark locks on his brow,
Like life, save deeper light and shade,—
We'll not disturb them now.

Tread lightly! for 'tis beautiful,
That blue-veined eyelid's sleep,
Hiding the eye death left so dull;
Its slumber we will keep!

LOUD FORCE.

Come back, come back, Horatius!
Loud cried the Fathers, all!—
Back, Lartius! back, Herminius!
Back, ere the ruins fall!

Up drawbridge; groom; what warder; ho!
Let the porticullis fall.

SUPPRESSED FORCE.

Hark! James, listen! for I must not speak loud. I do not wish John to hear what I am saying. Step softly; speak low; make no noise.

Mother, the angels do so smile, and beckon little Jim,
I have no pain, dear mother, now, but O, I am so dry!
Just moisten poor Jim's lips again, and, mother, don't you cry.

Pity the sorrows of a poor old man,
Whose trembling limbs have borne him to your door,
Whose days are dwindled to the shortest span;
O give relief! and Heaven will bless your store.

INFLECTION.

Inflection is an upward or downward slide of the voice.

Inflections are of two kinds: the *rising* and the *falling*.

The *rising inflection* is a gliding of the voice upward, and is marked (ˊ).

The *falling inflection* is a gliding of the voice downward, and is marked (ˋ).

The *circumflex* is the union of the rising and falling inflections, and is marked by the caret (ˆ ˇ).

Monotone is the sameness of tone, and it is produced by the absence of inflection.

EXAMPLES.

Will they do it? Dare they do it?
Who is speaking? What's the news?
What of Adams? What of Sherman?
God grant they won't refuse!

O my son Absalom! my son, my son Absalom! Would God I had died for thee, Absalom, my son, my son!

If I were an American, as I am an Englishman, while a foreign troop was in my country, I never would lay down my arms — *never!* NEVER! NEVER!

"Come back! come back!" he cried in grief,
Across the stormy water;
"And I'll forgive your Highland chief;
My daughter! O, my daughter!"

Do you love your home?

When are you going home?

I said an *old* soldier, not a *better*.

The great, the good, the honored, the noble, the wealthy, alike pass away.

He intends to ride, not to walk.

Are you going to California? Yes.

How many miles to California? Three thousand.

What would content you? Talent? No. Enterprise? No. Courage? No. Reputation? No. Virtue? No. The men whom you would select should possess not one, but all of these.

We are perplexed, but not in despair; persecuted, but not forsaken; cast down, but not destroyed.

They poor, I rich; they beg, I give; they lack, I lend; they pine, I live.

Not many generations ago, where you now sit, encircled with all that exalts and embellishes civilized life, the rank thistle nodded in the wind, and the wild fox dug his hole unsecured.

Men of action! men of might!
Stern defenders of the right!
Are you girded for the fight?

* * * * *

Lost—desert of manly youth!
Lost—the right you had by birth!
Lost—lost—Freedom for the earth!

Freeman, up! The foe is nearing!
Haughty banners high uprearing—
Lo, their serried ranks appearing!

Yet this is Rome,
That sat on her seven hills, and, from her throne
Of beauty, ruled the world! Yet we are Romans!
Why, in that elder day, to be a Roman
Was greater than a king! And once again,
Hear me, ye walls, that echoed to the tread
Of either Brutus,—once again, I swear,
The eternal city shall be free!

MOVEMENT.

Movement of voice is the rate with which words are uttered.

The three principal degrees of movement are:—1. *Moderate;* 2. *Slow;* 3. *Rapid.*

The *first* is used in the delivery of *narrative*, *descriptive*, and *unimpassioned* thought.

The *second* is used to express *grief*, *doubt*, *solemnity*, *seriousness*, *reverence*, *horror*, and *awe.*

The *third* is used to express *mirth*, *joy*, *animation*, *cheerfulness*, *hate*, *anger*, and *excited emotions.*

EXAMPLES.

Wide as the world is His command,
Vast as eternity His love;
Firm as a rock His truth shall stand,
When rolling years shall cease to move.

Slowly and sadly we laid him down,
From the field of his fame fresh and gory;
We carved not a line, we raised not a stone,
But we left him alone with his glory.

A hurry of hoofs in a village street,
A shape in the moonlight, a bulk in the dark,
And beneath from the pebbles, in passing, a spark
Struck out by steed that flies fearless and fleet.

PITCH.

Pitch is the degree of loudness or lowness of the voice.

The three principal degrees of pitch are:—

1. *Medium;* 2. *Low;* 3. *High.*

The *first* best expresses *narration* and *description.*

The *second* best expresses *sorrow*, *pathos*, *solemnity*, *reverence*, *seriousness*, *devotion*, *awe*, and *grandeur.*

The *third* best expresses *joy*, *gayety*, *earnestness*, *animation*, *delight*, *shouting*, *calling*, *commanding*, and all *impassioned* thought.

HIGH PITCH.

I come! I come! ye have called me long;
I come o'er the mountains with light and song;
Ye may trace my steps o'er the wakening earth,
By the winds which tell of the violet's birth,

By the primrose stars in the shadowy grass,
By the green leaves opening as I pass.

From "Voice of Spring,"—MRS. HEMANS.

LOW PITCH.

Roll on, thou deep and dark blue ocean, roll!
Ten thousand fleets sweep o'er thee in vain!
Man marks the earth with ruin—his control
Stops with the shore; upon the watery plain
The wrecks are all thy deed, nor doth remain
A shadow of man's ravage, save his own,
When, for a moment, like a drop of rain,
He sinks into thy depths with bubbling groan,
Without a grave, unknelled, uncoffined, and unknown.

QUALITY OF VOICE.

Quality of Voice relates to the purity or impurity of the tone.

The five principal tones are:—

1. *Pure;* 2. *Aspirated;* 3. *Orotund;* 4. *Guttural;* 5. *Nasal.*

Pure tones are produced when all the breath is vocalized.

Aspirated tones are produced by vocalizing *only part* of the breath.

Orotund is pure tone used in impassioned utterance by means of increased volume of voice. The tone is full, round, deep, and musical.

The *Guttural* tones are harsh, rough, and discordant, with their resonance in the throat.

The *Nasal* tones seem to have their resonance in the nose.

PURE TONE.

The splendor falls on castle walls,
And snowy summits old in story;
The long light shakes across the lakes,
And the wild cataract leaps in glory.

ASPIRATED.

Only the old camp raven croaks,
And soldiers whisper: "Boys, be still!
There's some bad news from Grainger's folks."

OROTUND.

Thou, too, sail on, O ship of State!
Sail on, O Union, strong and great!

GUTTURAL.

Hath a dog money? Is it possible
A cur can lend three thousand ducats?

From "Merchant of Venice,"—SHAKESPEARE.

GENERAL OBSERVATIONS ON READING.

Some teachers fail to get good results in reading from over-anxiety. They act as if a child were guilty of a heinous crime for making mistakes in reading. And carrying out the true principle of police detection, arrest the boy as soon as he commits an error.

This mode of criticising is seriously faulty. It destroys the tendency to spontaneous, natural, and appreciative reading. It leads the boy to regard freedom from mispronunciation, etc., as the true test of good reading. He fails to render the sentiment of the lesson, for his attention is entirely engaged elsewhere. Often the timid, and those that stutter, by such treatment as this are made quite helpless. They are unable to read.

Let the boy ordinarily finish his reading. Then the criticism may be made by the class *under the direction of the teacher.*

The following is the opinion of Supt. A. P. Stone:

"If teachers will cease to require little children to 'read over' and to 'study' beforehand their reading exercise—a task entirely unsuitable at their age—and will also put an end to the absurd practice of allowing *pupils to keep up during the reading exercise a running criticism upon each other by irritating and aggravating remarks, thus mortifying their more timid companions, and sometimes paying off old grudges;* and will then

confine their labors mainly to two points: to making the child realize the thought of the sentence to be read; and to showing him, by example and good vocal drill, how to give a pleasant and natural expression to that thought; the best part of the victory will then be won."

Teachers who wish to be successful instructors in the art of reading should give careful attention to the study of the characters of their pupils. Such a study will reveal the style of reading, or expression, natural to each one, and its defects and good qualities.

Pupils differ much in temperament, habit of speech, and intellectual endowments. Some are capable of a quick and rapid delivery; others are slow and deliberate, and measured in speech.

Some are full of life and fire; others lack animation and force.

Usually, it will be found that the temperament of the child will indicate the peculiar style of expression suited to him.

The teacher should aim not to make all her pupils speak like herself, or to fashion them in speech after some set style, but to give full scope to their natural forms of expression. She should, however, be very careful to prune away all defects of speech acquired by bad habit, or by want of proper training.

The opinion of Superintendent Newell is given as follows:

"A part of the time saved by judicious management should be given to reading; not to the mere calling of words, nor to premature lessons in elocution, but to plain reading from the best books for the *sake of the information they contain.*

"It is not creditable to our efforts as educators that so large a proportion of pupils passes from us without having acquired a taste for the reading of good books. If our system confers the ability to read without creating a desire for the right kind of reading, it surely stands in need of reformation. . . . Very little of the arithmetic which children learn in school can be made available in after life. Their feats in analysis and parsing are never to be repeated in the actual contests of real life. Nine-tenths of what they have learned as geography will pass away as the morning cloud and the early dew.

"But a taste for good reading will last for life; will be available every day and almost every hour, and will grow by what it feeds on; will so occupy the time of the young as to rob temptation of half its power by stealing more than half its opportunities, and will be a refuge and solace in adversity."

Lessons for beginners should be very short, not exceeding ten or fifteen minutes in length.

At all times, the most careful attention must be given to the pronunciation, to correct bad habits and mistakes, both in conversation and in reading. If children are allowed to learn and continue incorrect and careless pronunciation when young, the difficulty of overcoming these defects, at a later period, is very much enhanced.

Do not allow children to pronounce words, one by one, with long pauses, slowly and monotonously. They must be trained to read *phrases* and *sentences*. From first to last, particular attention must be given to the much-abused words *a* and *the*.

Pupils, at all times, must be trained to stand erect, and to hold the book properly. This is a matter simply of training.

It is a bad practice to point to each word upon blackboard or chart as the child reads. This method invariably produces stiff, slow, and monotonous reading. Have the children learn to keep the place with the eye.

The habit of requiring or of allowing primary children to keep place, when reading, with finger, is also faulty and objectionable. *Train the eye.*

Require pupils to open their mouths freely in reading. The full, free, and forcible play of the vocal organs is often interfered with by keeping

the lips and teeth half closed. A chewing or *mouthing* of the words is the result of this careless habit.

Frequent concert drills upon the vowel sounds will overcome this habit.

Every reading lesson should be introduced by a breathing exercise. These exercises in deep breathing will be found very helpful in strengthening the lungs, and in giving volume to the voice. At such times, the windows may be opened to admit fresh air. Train pupils to keep their lungs well filled with air, and to breathe often while reading.

Be careful to avoid the high-pitched, sharp, rasping, unnatural school-tones; also, the other extreme, the monotonous, drawling, and sing-song tones. Cultivate a free, easy, conversational style.

Change your mode of conducting your recitation. A dreary sameness begets languor and indifference. Variety lends interest.

If a teacher finds the reading period dull and uninteresting to her class, she needs to look well to her method of conducting the lesson. No other recitation affords as many resources to incite interest and convey instruction.

The teacher should not only be familiar with the lesson read, but should possess a fund of information bearing upon the lesson, but not found in it.

Train your younger pupils to overcome their faults. *Commend* them when you can; *encourage* them always; show them how to read by *reading* for them.

Keep a list of words that pupils most frequently mispronounce, and drill your pupils upon them daily. The exercise of pronouncing *all review words* is very beneficial, and helps very materially the *sight reading*.

Pronounce and explain the use and meaning of *all new words* in the advance lesson before the pupils read it.

Remember that *concert recitations* are attended with many dangers. Only the strongest teachers can use this method of conducting a recitation with seeming safety. Use it sparingly, only to bring out the voices of the children, to wake up a class, or to teach some statement.

ORTHOGRAPHY.

This word, *Orthography*, is from *orthos*, right, and *grapho*, I write; its literal meaning is, *to write correctly*. It thus refers primarily to *written* spelling, and this is its chief use.

Oral spelling is simply a school practice, a means to an end; the real value of a knowledge of orthography is most clearly seen in writing or composition work.

Therefore, in selecting methods of teaching, it is best to train a boy to do what he can continue to do in business.

The importance of spelling, historically considered, has varied. Many years ago, when spelling, reading, writing, and arithmetic constituted the course of study, the first occupied the largest part of the pupil's time. Subsequently, when geography and mental arithmetic were introduced, spelling was neglected. It soon became a matter of comment that boys and girls were leaving the public and parochial schools poorer spellers than their parents. Of course this was a low standard, and a healthy reaction took place in favor of giving spelling its proper place. Spelling in our schools receives to-day its just share of attention.

Correct spelling must be regarded as an accomplishment and as an indication of a scholarly mind. Some one has said that, "The possession of a knowledge of correct spelling *procures no credit*, but the want *entails disgrace*."

The difficulty of learning to pronounce and to spell the English language has been referred to in a former part of this work. The use of silent letters, and the use of different letters and combination of letters to represent the same sound, and the different powers of one letter, increase the irregularity of the language and the difficulty of learning to spell.

The teacher must accept the language as it is,

and the boys and girls must learn it, notwithstanding its difficulties.

METHODS OF TEACHING.

The two methods in general use are the oral and written methods.

The Oral Method teaches spelling by *naming* the letters of words. "It consists in memorizing the sound-order of letters, with the expectation that the association of the names will become fixed in the memory in their proper order, like the words of a quotation."

Some of the advantages of this method are :—

1. It teaches the pronunciation of words, which the written method does not.

2. It teaches how to syllabify.

NOTE.—In writing a spelling exercise, the words should not be syllabified. They should be written as they ordinarily occur on a printed page.

3. It gives life to a class.

4. It saves time.

5. It is less laborious for teachers.

The chief disadvantages are :—

1. While boys may learn to spell orally well, their written spelling will be marred by the most inexcusable mistakes.

2. Spelling *by sound* is so completely divorced from spelling *by sight*, that it does not add to the ability to write correctly.

3. There is no *practical* value to oral spelling.

4. Pupils cannot be tested in all the words.

The Written Method teaches spelling by writing the letters of words. It is based upon the principle of fixing the form of words upon the memory through the sense of sight. We spell more by form than by sound. We use the sense of seeing in spelling more than that of hearing. Words are remembered in form very much as pictures are.

Some of the advantages of this method are :—

1. Children learn to spell more quickly and correctly.

2. Children taught to spell by this method will spell correctly when they write letters and other compositions.

3. Each pupil, according to this method, may spell all the words in the lesson.

4. This method requires the attention of the entire class.

5. This method affords an opportunity to review the difficult and misspelled words. This advantage, properly used, is one of the most important. *The pupils should be required to re-write all the words they missed.*

6. This method furnishes an opportunity for careful writing.

7. This method furnishes an opportunity for general exercises, in which use and meaning of words, the value of capital letters and punctuation marks, may be taught in dictation exercises.

HOW TO CONDUCT A RECITATION.

The words may be written by the pupils upon blackboards, on slates, or in blank-books.

If the exercise is upon the *blackboard*, the words should be written in columns.

As a guard against copying, it will be found advisable to divide the pupils into two classes, requiring them to number in the order of their position at the board. All whose numbers are odd shall write the same word, and whose numbers are even shall write the following word.

In making corrections, the teacher spells the word, and the pupils mark their misspelled words. At a signal, the pupils may change places, and then each pupil will correct the work of another.

If the exercise is on the slate, each pupil may write all the words in columns as before. The class, at the discretion of the teacher, if double desks are used, may be divided into two rows, and each row will spell every other word.

After the lesson is written, the teacher will spell the words, or call upon a pupil to spell them. The boys and girls will correct their own words, or they may exchange slates, and in this way one pupil will correct for another.

The best method of conducting a recitation is to write the words in a blank-book, specially prepared for the purpose. In this book all the exercises are carefully kept. All the misspelled words

are in a convenient form for reference. If not daily, at stated intervals, the teacher should oversee the correction of errors.

The words should be written neatly *with ink*. The same care should be exercised with this recitation as during the writing period. Pupils often think that if their copy-books are kept neat and clean, it does not matter how their other writing is done.

No school exercise should be carelessly written; a teacher should not receive *one carelessly written from a pupil.*

GENERAL OBSERVATIONS ON SPELLING.

Make a judicious combination of oral and written spelling.

1. If single words are written, they should be commenced with small letters, except those that are always written with capitals.
2. Always keep a list of the misspelled words.
3. Always require pupils to re-write their misspelled words.
4. Keep a special list of ordinary words that are frequently misspelled.
5. In oral spelling, require pupils to pronounce each word before spelling it.
6. Require pupils to pronounce each word after spelling.
7. In oral spelling, require pupils to divide words into syllables.

8. It is not necessary to pronounce each syllable ; NEVER repronounce syllables. This is sometimes done: *rhinoceros*, rhi, *rī*, noc, *nŏç*, e, *ē*, ros, *rŏs*, rhī nŏç′ e rŏs.

Never repronounce in this way : rhi, *rī*, noc, *nŏc*, *rhī nōç*, e, *ē*, rhī nŏç ĕ, ros, *rŏs*, rhī nŏç e rŏs.

This is a useless expenditure of strength and time. Again, the syllables containing the unimportant vowel sounds cannot always be pronounced correctly alone. They often modify one another.

9. Before writing the lesson, occasionally require pupils to define words, and to construct sentences showing the meaning of them.

10. In primary grades, where no spelling-book is used, classify words according to some common syllable or sound, after the words have been presented.

11. In elementary classes, including the use of the First and Second Readers, the attempt of teaching the spelling of all the words in the lessons should not be made.

Children will be able to read at sight a greater number of words than they can spell from memory.

By attempting too much, the children are overburdened, discouraged, and failure is the result.

Make a selection of the words.

12. Teach the application of a few of the important rules of spelling. These rules will aid them to spell a large class of words in current use.

13. Train pupils to prepare their lessons by copying them.

14. The natural and most successful way to teach spelling is from dictation exercises. When words are studied in living relation with one another, they have a meaning; they have a force and significance which is recognized by the boy. He is able to grasp both the form and the use of the word. The exercise is not one void of all interest and apparent use, but it becomes attractive to him, for each word bears its own history and tells its own story. The old method of teaching spelling from columns of words is a relic of the past. It will serve to mark the progress made in the art of teaching spelling. Spelling, as an accomplishment, is not a distinct possession of the mind, but it is a necessary concomitant of all literary effort. In this way, it should be presented and studied. Following out this idea, the most philosophically arranged spelling-books are the "Reading Spellers."

15. If the orthography and meaning of words are taught in sentences, the labor of learning set definitions may be largely dispensed with. A simple explanation by the pupil of the use of a word is often better than a formal dictionary definition.

16. The author is wholly opposed to the method of presenting false or incorrect orthography to be spelled correctly by the pupils. It is not a safe method of instruction, with immature minds, to

set false models before them for their criticism and correction. It is much preferable to have the pupils spend their entire energy in studying correct forms.

17. A carefully selected list of *homonyms* should be made for every grade of children in a school. This list may be collated from the reader in use; but it will be found necessary, in many cases, to add words that the children use in their conversation.

These words are of too frequent use to be passed with casual notice. The best way to train pupils to distinguish them is in sentences.

PD - 80

DOBBS BROS.
DEC 1968

LIBRARY OF CONGRESS
0 019 823 809 0